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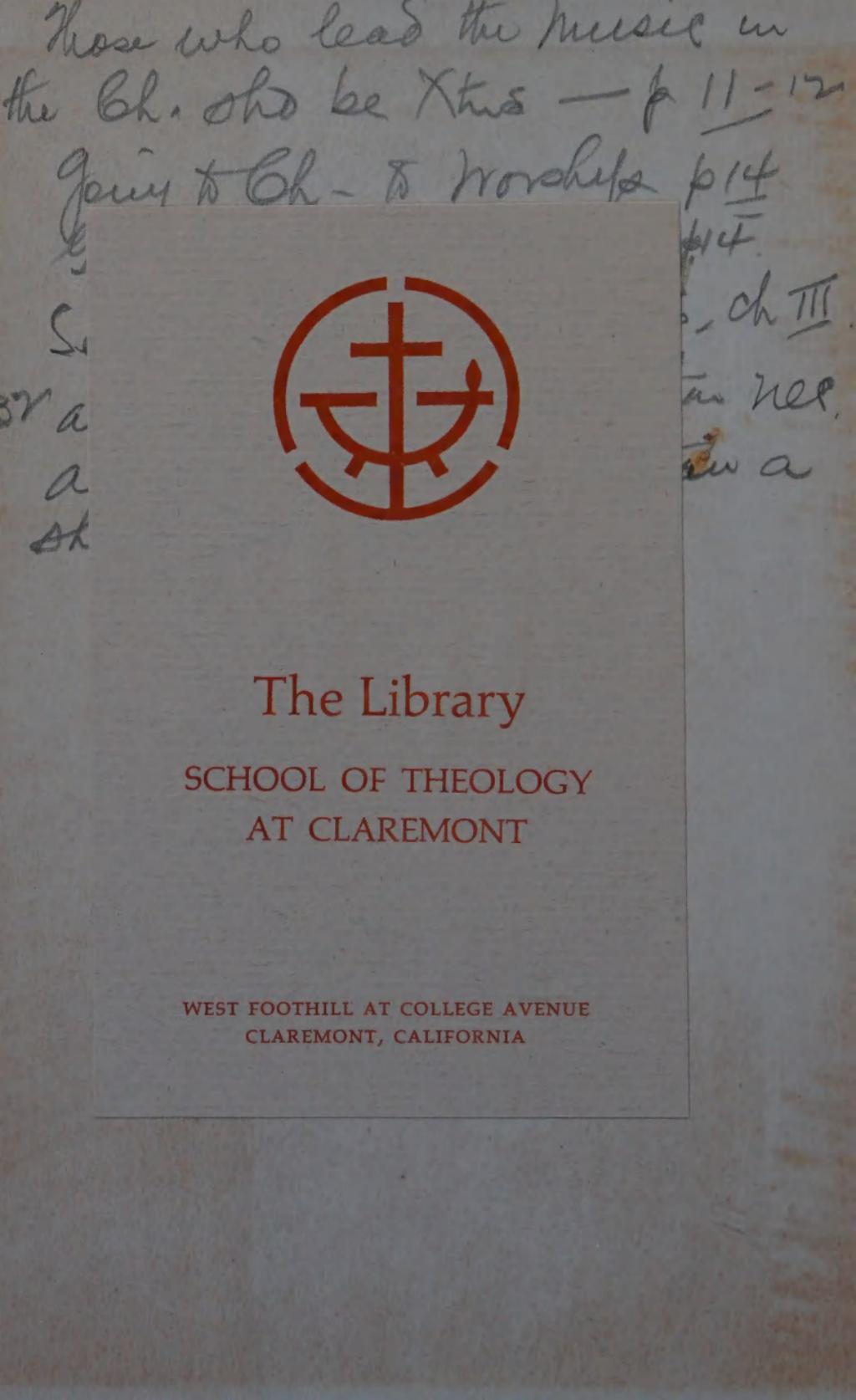


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The Minister  
and his  
Music

by

C. Harold Lowden



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H. A. Jennings.

Compton, Calif.

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C. HAROLD LOWDEN

# *The Minister and His Music*

*by*

*C. Harold Lowden*

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## INTRODUCTION

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**F**OR a number of seasons, I have been thrown with Mr. C. Harold Lowden at the Bible Conferences at Collegeville, Pa., where he has had charge of the music. He has presided with skill at the organ. He has assembled choirs and conducted the services of song. Not infrequently, at the request of friends, the music and the songs have been of his own composition. In all this he has shown a rare gift, a fine discrimination, and a reverent regard for what is best in the service of praise.

The ministry which Mr. Lowden has thus rendered at Collegeville, is merely an incident in his larger ministry of music.

Mr. Lowden's book, therefore, on "The Minister and His Music," is the discussion of a theme the author is exceptionally fitted to handle, and should be of distinct value to preachers in the conduct of public worship.

The sixteen chapters deal with topics intensely practical, and name themes which in themselves are most suggestive as to what is

possible when the musical part of the service is handled with sympathy and understanding. I therefore commend the volume and wish for it a wide circulation among the churches of every denomination.

Surely to lend a hand to rescue congregational singing from the desuetude into which it has fallen in the average Protestant church, is itself an achievement. Mr. Lowden does this and much more. He opens vistas, he suggests goals, he discusses methods, he tells us what to do and how. In all it is the voice, not of a mere doctrinaire, but of one who has seen it done, who has helped to do it himself.

JAMES I. VANCE.

*Nashville, Tenn.*

## FOREWORD

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IMAGINE there will be many who will feel that I am tremendously audacious in presuming to suggest to the "gentlemen of the cloth" what their relation to the music department of their churches should be.

To such I would simply state that my only excuse for presenting my views is the insistent demands of members of the clergy who either have heard my addresses to various Ministerial bodies, or have read of some of the discussions that have followed the giving of these addresses.

These are simply my views, and I am presenting them as informally as is possible, my only hope being that there may be some practical suggestions from one who has spent many years looking at things "from the other side of the fence." I am writing largely in the first person for reasons that will be understood as the chapters are read. Then, too, most of my thoughts are intended for the Evangelical Churches wherein the Services are not extremely ritualistic.

The music question, without doubt, is one of the most pressing of the many problems confronting the average minister, and while I have no hope that anything I may write will solve the problem, perhaps some idea may prove suggestive and later can be developed by the reader into something worthwhile. If so, I shall be amply repaid for the time and the effort involved in this undertaking.

C. HAROLD LOWDEN.

*Philadelphia, Penna.*

CHAPTER I  
THE PLACE OF THE MINISTER



## CHAPTER I

### THE PLACE OF THE MINISTER

UNDOUBTEDLY the Minister should be the Commander-in-Chief of all his forces, and that certainly includes the Music. If I were a Minister of a church I should consider it to be my duty to be responsible for the success of every department of my work, and while I should control everything, I would never usurp the prerogatives of those in charge of its various activities unless some emergency should arise that would seem to make such a procedure necessary.

I know some Ministers who are conducting their work on the basis of big business, organizing every department and heading it with someone who is capable of looking after all the details, leaving to themselves the general management of the whole enterprise. They meet with every committee and most of the plans that are put across originate in the minds of these Ministers, but never would they usurp the powers and privileges of the heads of their committees.

It seems to me this should be the relation of the Minister to his music. Most certainly he is responsible for the music of his church, but a capable manager should be secured, and whatever plans are to be promulgated, the Director should be the one through whom they should be carried out.

I know there are many Ministers who refuse to have anything to do with any work of the church outside of the preparation of their sermons and some little visitation, but if these congregations are doing definite work in their communities, it is in spite of these men rather than because of them.

Then, of course, there is the other type who run everything, usurping the prerogatives of their Sunday School Superintendents, Presidents of Young People's Societies, Choir Directors, etc., etc., etc. Invariably those of this type get themselves in a hole and soon find it convenient to move on to some other field of activity.

It is a happy faculty to be able to be a "Boss" and direct everything yet never let it be known that you are "bossing" anyone. It seems to me

this is the method that the Minister should assume, and I am firmly convinced that the one who is successful must take this method.

The Minister who is assured that he is in his place in answer to a call from God, will feel he is set aside for a wonderful task. No one can possibly know his aims and purposes as well as he, and by his inclination and training he should be in a better position than anyone else to see that these plans are developed and brought to a successful conclusion. Like the Manager who sits in his swivel chair and presses the button that brings to him the heads of his various departments for instructions as to general policies that will be stressed, the Minister should, from his office or study, direct the general activities of the whole church; but, as the Manager of a business who is wise, never would go over his department heads to see that his plans are carried out, so the Minister should at all times respect the heads of the various departments in the church's activities, leaving the developing of the details of his plans to those who have been appointed for this purpose.

The Music Department is one of the most

important in the work of the church, but it is simply a department, and not the whole show. It should be headed by the very best person obtainable, but it should be thoroughly understood that its head is under the general supervision of the Minister. In too many cases the tail is permitted to wag the dog rather than the dog wag the tail, and, of course, under such circumstances, it is not possible for really successful results to be accomplished.

I am assuming that every Minister accepts the privilege and responsibility of leadership, and in the chapters that follow I shall base my arguments on this assumption.

## CHAPTER II

WHAT DO YOU WISH YOUR MUSIC TO  
ACCOMPLISH?



## CHAPTER II

### WHAT DO YOU WISH YOUR MUSIC TO ACCOMPLISH?

T FIRST thought this question may be considered out of place, but I am quite serious, because of the seeming lack of a definite goal on the part of many Ministers, relative to their musical activities.

Some have told me they desired to attract as large congregations as possible; others have said they wanted to encourage their members by having them take some special part in their musical programs; still others have said they did not have any particular thing in mind except to keep the musicians sweet, recognizing that music was a "necessary evil," and the less they had to do with it the better they would like it.

Very few indeed have realized the tremendous possibilities of a definite musical program planned as the greatest possible means to a genuine worship service.

Not until we substitute a real worship service for the attempts to entertain, exploit talent, or tickle the ego of a Choirmaster who has been on the job thirty-five years, or more, will we put Church Music in the place where it can do the most good, and until Ministers plan their musical programs definitely and prayerfully, there is little hope of its accomplishing the splendid results of which it is capable.

In too many instances, rather than an aid to worship, music is a positive source of annoyance and folks are by it drawn *away from* the worshipful attitude, so that what should be the greatest asset in the church service becomes its greatest liability.

Sometimes this is in spite of all the Minister can do, but in very many cases I fear it is largely because the Minister does not know what he is doing, or if he knows, doesn't care.

How did you select your present Organist and Choirmaster? What was the first requisite? If you pay him, wasn't it "How much of a musician is he?" rather than "Has he a definite and clear-cut Christian experience?" When you employed that high priced quartet,

did you ascertain how well they knew Jesus Christ, or how high or low they could sing and if they knew how properly to place their voices? Were you the most interested to know whether your Organist could play difficult music well and was in good standing in some society of Organists, or that he could play a church service until you realized the presence of the spirit of God because he was a member in good standing of Christ's great family.

Invariably I have found that little, if any, attention is being given to what, to me, is the most important consideration of all, namely, the selection of leaders who have a working religious experience, to do a definite piece of work to the end that a service of worship may result in the leading of souls to closer fellowship with God.

Many of my Ministerial friends in discussions following addresses in which I have made this plea, have agreed that this is their ideal, but they ask where they shall obtain such people to lead their music. I admit it cannot be done in a year, but *it can be done* if those who are responsible for the music in the churches will place the emphasis where it belongs. The

average organist knows that most churches will employ him if he can play a Bach fugue, or some other technical work, regardless as to whether he is, or is not, living a decent, respectable personal life seven days in the week.

I know of an Organist and Choirmaster of a certain city church, who always spent the time during the Minister's sermon standing on the side steps of the church, smoking cigarettes, and a couple of times he was caught taking a swig from a pocket flask just before he went back to *lead that congregation in worship*. The officials of the church knew about it and were completely satisfied until a new Minister came who was not content to have such things continue, and when he attempted to change the condition, it almost disrupted the church.

Discussing these conditions, a Minister told me he had been called to a large and influential church in New England where a high priced Men's Quartet had held forth for many years until they ran things about as they pleased; in fact, one of the strong arguments given at the time of extending the invitation to my friend to become the pastor, was the fact that this wonderful quartet would fill the

church. My friend soon discovered that not one of the four had the slightest contact with Jesus Christ, that two were living the most unclean lives and that the leader, although a composer of wide renown in the sacred music field, had his periodical sprees and was often under the influence of liquor during the Sunday services. He decided he could never accomplish anything under these conditions, yet it was a difficult problem because of the popularity of these men and the indifference of the church, but he finally called his officials together and gave them the choice of accepting the resignation of their quartet or their Pastor. A bombshell could not have caused more confusion but it was finally decided to keep the Pastor, and, after five years of a definite program of worship that Minister is doing a wonderful work for the Master and everyone is delighted with the change.

The Minister is, or should be, responsible for the goal he wishes his music to attain, and when this is definitely decided upon he must select someone who is capable, by his Christian experience and his musical ability, to carry out the details of his plans.

I fear that the lack of a definite aim in a service has much to do with the small attendance in many churches. Folks go to the theatre to be amused, they go to a lecture to be instructed, they go to a musicale to be entertained, but they should go to church to worship. The church should not try to compete with the others in their specialties, but should bend all her energies toward reaching the souls of men and women, boys and girls, through a definite and practical worship program, planned to meet the needs of each.

Recently, I asked a young person why she complained so vigorously because she had been asked by a church to contribute a small sum weekly to help in its support, when each week she spent nearly twenty times what she had been asked to give, to go to the theatre. Her reply was, "O, that's different, the theatre gives me something for my money." While I believe this argument to be most unfair and to a large extent untrue, nevertheless it is something to think about, and every worshiper should be given a "great deal for his money"—a great deal of spiritual refreshment.

Remember, you can accomplish what you wish, if you wish it badly enough to work for it.

CHAPTER III  
SELECTING LEADERS



## CHAPTER III

### SELECTING LEADERS



HAVE been widely misquoted by some of the newspapers reporting my addresses, they contending that I desired to eliminate professional musicians. This is farthest from my mind. Rather, I desire that the very best be used, provided, they are first men and women of clear cut and definite religious experience.

I want the woman who sings, "I Know That My Redeemer Liveth," to really and truly have the experience whereby she knows that *her* Redeemer lives.

I want the man who sings, "I Shall See Him Face to Face," to be living such a life that there shall be no doubt of his "seeing Him and dwelling with Him forever more."

I want the Organist to be so filled with the Spirit of God that the tones of the organ he manipulates shall go straight to the heart of those who *worship*, rather than to the head or feet of those who come to be tickled.

I want a Director who knows in his heart

what he is doing, whether it be leading the congregation in singing "Nearer, My God, to Thee," or a chorus in the matchless "Hallelujah Chorus."

How can you get them? Insist upon this as the first requisite of the position in your church. If you do, there will be many a musician to find a religious experience, for we have the musicians—no question about that—but too often the religious experience is lacking.

Suppose the next time you want to employ an organist, choirmaster or soloist, you should ask these questions: "Do you know Jesus Christ?" "Have you given your life to Him?" "Do you love Him?" "Are you anxious that others love Him?" "Do you pray?" "Did you pray about obtaining this position because of the opportunity to reach souls?" "Do you ever pray before you sing?" Do you not think that anyone who could satisfactorily answer these questions might be able to do a fairly good work in your church, even though he or she might not be as good a musician as one who could not give satisfactory answers?

Do you not think, if "Prof. John Jones"

came to your church and was asked these questions, then went to the church on the opposite corner and was asked the same type of question, then went down to some church on another street, getting similar questions, and into the church in the next town with more of the same questions, said "Prof. John Jones" would begin to "sit up and take notice?" Of course he would, and the churches would feel the effects of their changed attitude within a very short time.

If you do not care what type of experience your musician has, why should he worry, but if he knows the churches insist on a life with genuine Christian experience there will be no doubt as to a changed attitude on his part, as well as to a changed atmosphere in the church which he serves.

You can have just the thing on which you insist and will get no more than you demand.

Do not misunderstand me, for in later chapters I shall reveal that I am heartily in favor of using the very best musicians and the finest personalities obtainable, but it seems to me we have been putting the "cart before the horse," by stressing the incidentals and paying

slight attention to the very important feature. If I were in need of a concert organist, or one for the theatre, I should need to think little of anything excepting the ability of the performer or his knowledge of theatrical affairs, but when I need an organist for the church and want to reach the hearts of men and women to try to bring them through a worship service, into fellowship with the Almighty God, it seems to me I should be looking for a musician plus an experience that would enable him to make others realize what *he feels*.

It can be done, and, if those who have the authority will insist that the things of first importance shall be placed first, a better day will soon be dawning for the church's worship service.

CHAPTER IV  
CO-OPERATION



## CHAPTER IV

### Co-OPERATION



AM firmly convinced that a program of worship cannot possibly be obtained without the heartiest co-operation between the Minister and his Director of Music. I am constantly confronted with the difficulties because of the seeming inability of the two to work harmoniously, and I am compelled to wonder that folks in such a splendid work and under the banner of our Lord, Jesus Christ, should be unable to set aside their petty egotism and jealousies in order that the larger interests of the Kingdom might be served. I am well aware that the Ministry and the Musical profession are alike composed of highly strung, nervous and temperamental personalities, yet I feel that the work is so glorious and the opportunities for service so sublime that each should be willing, yea even anxious, to put aside everything that would hinder the coming of His Kingdom, which, to my mind, a lack of harmony most certainly does.

Even when there is no open break, very often each manifests a spirit of contempt and disdain for any thought or suggestion coming from the other, and of course, under such circumstances it is not possible to do a definite and practical piece of constructive work.

Definite plans should be made at the beginning of the year in a meeting between Pastor, Musical Director and the Music Committee, but, after a general plan has been adopted it will be necessary for scores of conferences between Pastor and Director, in fact, hardly a week will pass that there is not need to discuss some phase of the work.

It is my privilege to be working at the present time with one of the most delightful Christian Ministers of my many years' experience, and I am confident a recital of his attitude will be helpful to those who may be reading. In the first place, each has the utmost respect for, and confidence in, the other's ability to handle his own work. At the start we decided that our program was to be built with the idea that every service was to be one of worship rather than a hit or miss affair composed largely of sermonic or musical pyrotechnics, therefore we

laid our plans to help folks rather than amuse them. I always know weeks in advance of any particular series of sermons that may be contemplated and the precise subject of every sermon is in my hands at least a week in advance, so that I am able to build my entire musical program about the theme of the sermon. Of course, there are times when it is almost impossible to find anthems or songs that conform identically to the theme, or there may be a guest soloist who is not able to provide just what we would like, but these exceptions are few, and it is surprising to note how easy it is to build when we have a plan.

Many weeks before the major Church Festivals we confer on what we shall do, and he is big enough to recognize the attractiveness of music and very willingly accepts my judgment as to the type we can render the most satisfactorily, then builds his sermons for these occasions around the thoughts which are expressed in music, and genuinely effective results are obtained.

That these methods are effective is attested by the fact that this church has the largest attendance in the city, with more strangers vis-

iting it and hundreds added annually without the slightest special effort, but simply because of the appeal of a service where everything is fitted together in an effort to reach hearts.

A paragraph from a letter received from a young visiting singer will give some idea as to what is being accomplished:

“It is always a pleasure for me to serve you at \_\_\_\_\_ Church, and I enjoy doing it immensely. Somehow the service there and the Minister’s splendid sermons create a truly religious atmosphere, and one is strengthened, and in fact refreshed, after having been there.” It is obvious that these results could not possibly be obtained without the heartiest and fullest co-operation, and I am confident they can be had by any who will use similar methods, for hundreds *are* working in exactly the same way with just as satisfactory results.

A spirit of co-operation manifested by the Minister, even to the place where it hurts, will engender a like spirit on the part of the Director of Music, who likewise will inspire those under him until the whole church is imbued with the idea of “it can be done—let’s do it.”

I very well know that musicians are hard to

handle. A countless number of times in my experience they have "jumped over the traces" and run away from themselves, but I have simply smiled and muttered "poor things" and found some to take their places, and in most cases the obstreperous have not been missed, for I have usually been able to find those who served me far better than those who left.

Coming down to fine points, I doubt if any class, even the Ministry, is without some natural tendencies to display their "littleness" at one time or another. At least I have been told that many in other classes than musicians are not without fault.



CHAPTER V  
APPRECIATION



## CHAPTER V

### APPRECIATION

 HIS is one of the sweetest words in the English language, and it is the solution of more than one problem that may arise in connection with Music in the Churches.

It seems to be the easiest thing in the world for anybody and everybody to adversely criticize upon the slightest provocation,—yea, verily, many times without the slightest provocation; but how extremely difficult it is to say a good word for services well rendered.

If no fault can be found with a voice, the appearance is criticized; if the appearance is all right, the behavior is criticized; if the behavior is all right, the pose is criticized, and so on until the musician feels that it is impossible to please a body of *Christian* people and sours on the whole proposition. Just the day before this chapter was written, I was talking with a woman in one of the large cities concerning the work of a brother who is a promi-

nent musician and director of music in one of the very influential Churches of the city. Along the line of the phase we are now discussing she said: "You know, my brother does not have an active interest in the Church that you seem to have. At one time he did have, but he has soured on the whole matter of religion because for so long a time he has been on the inside and has seen the frightful inconsistencies of most Church members, especially those who occupy the official positions. He has witnessed so many 'rotten things put over' that he has no use for the Church except to serve it as a musician and get away as soon as his work is finished. He claims the dear Lord, Himself, could not please the average congregations."

Doubtless this is an extreme case, and yet I have heard similar expressions from hundreds of musicians identified with Churches located in all parts of the country.

It is my opinion that one of the greatest "revivals" that could come to the Churches of the world would be a revival of appreciation.

Has your Church ever given a banquet to the

Choir? Many do annually, whether it is a paid or volunteer choir. Does your Church ever appropriate a small sum for light refreshments for a social evening for your Choir? Many Churches do so monthly and with splendid results.

These are tangible evidences that services are appreciated and act as a splendid tonic to the recipients, but if the Church feels it is not able, financially, to do these things, it costs nothing to speak a word of appreciation, and I have never seen a single person, musician or otherwise, who was not susceptible to a "pat on the back." Do not fear that you will "swell their heads," for far more desirable is a swelled head than a "shriveled spirit."

Just recently I heard of a newly-appointed foreman in a large printing plant who is making a wonderful success in his new position, in spite of the fact that he is younger and knows far less than many of the men under him, because he knows how to appreciate his men. He was preceded by a long line of men who were experts in their line, but were failures because they did not know men. The appointment of this new man was protested and a couple of

the rash went so far as to resign rather than be compelled to work under one "who knew less than they," but it soon became evident that appreciation and good will could do far more than great knowledge.

I had a visit the very morning this chapter is being written from a Musical Director who complained of the attitude of the Minister with whom he is working. The Director has had many years of successful work, but a couple of years ago this young Minister came to the Church and is permitting his enthusiasm to get the better of his judgment. By prying and meddling he keeps the musical activities in a constant turmoil. He knows nothing about music and has no idea of the musical problems confronting that particular Church, yet without even the courtesy of consulting the Director, he takes things into his own hands, upsetting the morale of his musicians and breaking the spirit of one who could be his greatest aide. In the case of this Minister, his bump of appreciation is a great big dent.

Another Director, a short while ago, unburdened himself to me. He served a large city Church, the Pastor of which was rather mu-

sically inclined and insisted upon constantly intruding his plans and ideas without even a "by your leave" or "if you please." This Director would hand in his programs for publication in the Church paper, and coming to the service Sunday morning would find that where he had selected a solo to be sung by the tenor, the program showed that the soprano would sing something entirely different than he had planned. The same thing occurred repeatedly with respect to his quartet music, and time and again he would find his program calling for an entirely different selection than he had made. Naturally his self-respect asserted itself and the Church lost a valuable musician who would be of tremendous use to it right now, for in the meantime the Minister has left and someone else must try to rectify the mistakes he made.

Appreciation of the rights of others, as well as a spirit of appreciation, is not only valuable, but almost necessary to the success of the Minister with his music, and I plead for thoughtful and prayerful consideration of this matter by all who read.

In this chapter mention should be made of monetary recognition of good work by your musicians. Increase the salaries once in a while without making them ask for it or threaten to leave. A one-dollar increase as a surprise is worth five dollars that has to be fought for.

CHAPTER VI  
QUARTET OR CHORUS CHOIR?



## CHAPTER VI

### QUARTET OR CHORUS CHOIR?

**I**N ALMOST every discussion with Ministers, this question has been asked, and I am frank to say that it is one difficult to answer without knowing the problems confronting the questioner. I have a feeling, however, that the ideal is a splendid volunteer chorus with a paid quartet. The chorus will give body and the inspiration and virility of numbers, while the quartet assures the Director of always having his solos properly cared for.

Every Minister with whom I have conferred on the subject has admitted that, musically considered, a quartet alone is not satisfying, and he only uses it because of the exigencies of the situation. Evidently this accounts for the many Churches which are discharging their quartets and reorganizing their choruses.

Recently I was approached by a Minister of a leading city congregation which had been trying to solve the Music problem for a long time. At one time it had used a chorus, but

when quartets became the vogue this Church changed, and for years it has been changing sopranos, altos, tenors, basses or organists, with the problems multiplying rather than diminishing. I am sure this Church will be satisfied only with a chorus, yet the officials are fearful that they will not be able to get a man who can organize and maintain one successfully. According to the Minister in question, the Church is seriously considering paying a chorus, that is, paying four solo voices very well and giving something to twelve or sixteen more. I know of some cases in which this plan works admirably, yet I know of many that are entirely dissatisfied after trying it.

Unfortunately, when we hire we usually go outside of our own congregations, and that brings people who have no interest excepting to get through what will enable them to get the money coming to them, and to do it as quickly as possible. Professionalism spoils the spirit of many a successful amateur. Do you remember the football artist who had the plaudits of the world until he became professional?

Certainly nothing can compare with a volunteer chorus made up from members of the

Church, who sing because they love the work and the Church, and if four voices can be paid in order that the soloists will always be where they can be used and are capable of doing what you plan for them, the conditions are as ideal as it is possible to obtain.

After all, the spirit of the singers is but a reflection of the spirit of the leader, and his, in turn, is but a reflection of his Leader, so that the whole matter seems to revolve around Chapter III.

Do not misunderstand me, for I am not antagonizing paid quartets or paid choirs. If you can get the best results by either of these methods they should by all means be used, and there may be congregations wherein the problems are such that no other method would be successful, yet I somehow feel it is largely a matter of leadership.

Last week I listened to a dozen voices comprising a choir of one of the city Churches. Each was a solo voice and the Choir is maintained at tremendous cost. I could not help comparing it with my own Choir of fifty active and alert young people, and I am quite positive there would have been far more than the

half-hearted applause that greeted them, if my crowd had been on the platform and had sung the same selections, which they could have done very satisfactorily, although I have not one paid voice among them.

What Minister is there who has heard the Dayton Westminster Choir without wishing he could have one like it every week in his own Church? Everyone comprising it is a volunteer singer, yet the Dayton Westminster Choir is, after all, a reflection of *John Finley Williamson*, its Director.

The method that works best in your field is the one that you should use. Study your opportunities, and whatever decision you reach, impress upon your musicians the thing you desire to accomplish, first getting them in the proper spirit, for most certainly they cannot *give* more than they *have*.

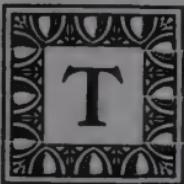
CHAPTER VII

ORGANIZING AND MAINTAINING A  
VOLUNTEER CHOIR



## CHAPTER VII

### ORGANIZING AND MAINTAINING A VOLUNTEER CHOIR

HE very first thing to do is to select your man (or woman) who will lead it. Let this be done carefully and prayerfully according to the suggestions made in Chapter III. Of course, you will obtain the very best musician available, but you will first ascertain if he is a Christian in experience as well as in name. If you are wise you also will make it your business to see that he has a personality that is pleasing and attractive. I have known splendid musicians who were unable to hold a chorus *together* because it was seemingly against their principle to smile. These fellows may get along with paid voices where they are compelled to put up with them, but never in the world will they be able to hold a company of volunteers who will come and go as they please. It is all very well to argue that people should sing for the Church; I quite agree that they should, and I hope that some day they may become so

consecrated that they will, but right now, in all probability the cause that attracts the average volunteer Choir member is either standing in front of them or sitting on an organ stool in front of them leading them each week. I mean that usually it is the personality of the leader that holds the average volunteer Choir together. I have in mind a chorus of forty or forty-five voices that was maintained for several years and did remarkable work until one day the leader resigned to accept another position. This Church spent very little time in considering applicants to fill the position and employed a man who was a splendid fellow and a good musician, but who was devoid of personality, and after two years, in which time the Choir dwindled to less than ten, and after an ultimatum from these ten, the Church had to insist upon this man's resignation. The other man went to a Church following a man who, too, lacked personality, and in the same two years made a new chorus that was acknowledged to be the best in the vicinity.

After you have selected a Christian with an attractive personality and who has as much musical ability as is possible, the next thing is

to build an organization. It is presumed that there is a nucleus upon which to build. It would be a very poor congregation that had not a few who could and would be interested. Get together and elect officers to head an organization. Let the officers not include the leader, who by virtue of his position is acknowledged to be the director of the musical activities. A President, Vice-President, Secretary and Treasurer will be sufficient for the average organization, but the President should select heads of various committees about as follows: Membership, social, flower, etc., as local conditions warrant.

So many times the question has been asked, "Well, how under the sun can we get singers?" "Go after them" is the only answer I know. The Pastor can help, the Music Committee can help, the membership of the Church and the Choir can help, and the Organist and Choir-master can help, although let me say right here that an invitation from each carries more weight than that from the Organist and Choir-master, simply because with the latter it seems to the average singer a case of professionalism, while the others are looked upon as really

wanting them. Of course, the wise Director will make everyone feel at home and impress upon them the fact that they are really wanted.

Personally, I have found a contest to be very successful, particularly if the Choir is composed largely of young people—*as it should be*. Try dividing your membership into three teams, calling each by some popular names (“Collegiates,” “Conservatives” and “Cake-eaters”) and giving each a color such as red, white and blue, for which it is easy to get buttons. Appoint a captain of each team, a general manager of the whole contest, and a secretary of same. Let the contest run for three months, the winning team to be banqueted by the two losing teams. (I suggest that the Church help them out on this.) The points could be based as follows:

Attendance Sunday A. M.,	50	points
Attendance Sunday P. M.,	50	"
New members (provided they remain during contest),	100	"
Attendance at rehearsal—on time,	75	"
Attendance at rehearsal—late,	25	"

Of course, these could be added to according to local conditions.

Many criticize the contest idea, but there is no question as to the enthusiasm one engenders, and if it is rightly conducted and followed up, it can be made to result very successfully.

Maintaining interest week after week is difficult, but it can be done. Personally, I am in constant touch with my members. I let every one of them know that I love them and that I am their friend. If they are ill, flowers are sent from the Choir, but I visit them or write, if I know it; if bereavement comes, I am in touch with them immediately; if they are absent, they get a card or letter from me, no matter what else they may get from the Choir as an organization.

I constantly plan enjoyable features, not only selecting music that will be interesting, but planning visits to other Churches and charitable organizations, radio concerts, picnics, parties, etc. All this takes time and effort, but I figure it is my job, and it brings success, and will for anyone who really works it. It might not be amiss to state that unless a man or woman is willing to work he or she had better not become an Organist and Choirmaster.



CHAPTER VIII  
THE MINISTER'S ATTITUDE



## CHAPTER VIII

### THE MINISTER'S ATTITUDE

**W**HAT shall the Minister's attitude to all this be? A vital and close interest, with hands absolutely off. He should be a jolly good fellow with close personal contact with each member of his Choir, but officially only know his Choirmaster. He has unlimited opportunities to show his interest and will do all in his power to maintain their support and co-operation, yet never intrude himself officially, for when he does, their confidence in him will go and he will become in their estimation "professional."

The Minister has a wonderful opportunity before each service on Sunday to meet his chorus in the Choir room, and by a brief reading of appropriate Scripture and a word of prayer impress the devotional spirit and the possibilities for service upon his singers. It is difficult to maintain a "Choir scrap" with this type of approach to the worship service. Some Ministers never approach their Choirs except to criticize them, but the wise man will enter whole-

heartedly into their activities, *praying* with them at the proper time and *playing* with them at the proper time. The Minister who will attend their socials, play tag, or leap frog, or pussy-wants-a-corner, or permit himself to become the butt of their jokes, will have a much better chance of getting their whole-hearted co-operation when he wants it.

Do not misunderstand me, for I am not advocating a frivolous, wishy-washy type of Minister, but I have seen so much ministerial dignity which repels everybody that I am heartily sick of it. If I understand the Master, He was a man, and I am quite sure He was never as stiff as many of those who have felt the call to preach His Gospel.

Let us have plenty of dignity in the pulpit, but some real Christian manhood elsewhere. The Minister who "doesn't know" the members of the Church Choir when he sees them on the street will hardly get a great deal of co-operation from them on Sunday, and I am told by several that this is the attitude of their Minister toward them. In each case of which I have heard, the music is the Church's biggest problem, and I am quite positive it will

continue to be while these Ministers remain. I am confident that this type is in the great minority, for many more enthuse because their "Minister is a good sport." Evidently, in the eyes of his musicians, personality, too, is a splendid virtue on the part of the Minister, and wise is the "man of God" who is also a "man among men."

With a proper approach, a Minister can get any service imaginable from his musicians, providing, of course, he has not previously lost their confidence. Many times he gets no definite support because he asks none. Recently I heard of a Minister who was complaining that his Choir was so cold and aloof toward him, personally, as well as toward the things that he was anxious to do. Investigating, I found that this Minister never saw his chorus until it took its place in the Choir loft each Sunday, and never had made a definite request or suggestion to them or their Director. It was suggested that the Choir arrange for a social evening after one of its rehearsals, and for the first time the Church furnished light refreshments, a thing that made the Choir wonder if the world was coming to an end. But the greatest surprise of all was when the Minister ap-

peared on the scene and indulged in a basketball game with some of the men of the Choir. But other surprises came when he not only entered in a number of stunts, but finally took part in a peanut race in opposition to the Choir Director. That evening he did more to become acquainted with his musicians than he had done in the year previous, and when, just before it was time to go home, he mounted a chair and told how he had enjoyed the evening, then gradually worked around until he was able to definitely present some of his aims and desires, and tell how he coveted their sympathy and co-operation with these ambitions, needless to say, they pledged then and there to do as he asked, even though it might mean the changing of some of their own plans. Afterward he and the Director worked out some splendid programs, and for the balance of his pastorate the warmest friendship existed between Pastor and Choir.

Go to your Choir with a smile and praise, telling them how you depend upon them and how much their service and loyalty inspires you to *be* and *do* your best. I am sure this attitude will bring the most satisfactory results. At least it is worthy of a trial, isn't it?

## CHAPTER IX

# PREVENTING THE CHOIR “FUSS”



## CHAPTER IX

### PREVENTING THE CHOIR “FUSS”

**U**NTIL the millennium or until *all the members of the Christian Church act as Christian people*, I presume the Choir scrap will be the chief “indoor sport” of many a congregation. Possibly at times it is inevitable that war must be declared in order to insure peace, yet, I have a feeling that in the large number of instances the Choir fracas is not only unnecessary, but easily avoided.

How foolish it is for a body of adults, bearing the name of the Prince of Peace, to so forget themselves, that they permit themselves to become involved in animosities that many times wreck the entire Church. If ever the Heart of the Christ is wounded, surely it must be when these things occur within His own family, by those who should be above the selfishness and jealousies by which they are engendered.

Possibly, many times, they come in spite of all a Minister may do to prevent them, yet

I have a feeling that in a large number of instances they come *because* of the attitude of the Minister. Somewhere I have read that anyone with a sufficient amount of nerve and good sense can tame the wildest animal. It is said that women of the smallest stature have cowed the most ferocious beast of the jungle by having a steady eye and the courage to keep themselves the master of the beast. Many have lost their lives when they exhibited even the slightest fear, which can be detected immediately by these wild beasts.

I am of the opinion that many a fuss in the Choir is possible because of the great fear of Ministers to take a wise and bold stand. Some have confided to me that they are in constant fear and dread of these conditions and always assume a policy of "hands off" when even the semblance of trouble appears.

While I am firmly of the opinion that no Minister should actually enter into the combat of such an occasion, I am just as firmly convinced that it is his business to stop it before it starts and it should be done through the designated authority, the Director, if possible; but if not, through the recognized Music

Committee, which should indeed be more than a list of names in a directory or year book.

A Choir Director who has good sense and plenty of will power can quell almost any uprising before it assumes serious proportions; and a really serious situation is a reflection on the Director. In my own experience I have gone into three Churches which were in the midst of a fracas, but I am grateful to say, that through the Grace of God, I have never left a Church that way. Not that I have not had any uprisings, for musical temperaments are hard to handle, but fortunately, by keeping right on the job and using discretion, I have been able to maintain my own equilibrium as well as that of the Choirs.

In one place it meant the permitting of a quartet of good voices to resign, this quartet having been the disturbing element in that Church for a long time. In others it has meant the resignation of half the Choir with far better results from the new folks who came to take their places. I have always gone on the theory that no one has sufficient ability to permit him or her to become a disturbing element, and if folks cannot come in to boost in the work in

which we are engaged, I am very frank to let them know they cannot "*bust*" it.

In a certain Church a change was made in Musical Directors. No one had the slightest interest in the deposed Director until it was found it could be made the basis of a scrap to settle some old scores with some of the official men. Then a dozen or more of these so-called Christian men and women resigned, not only from the Choir, but from the Church, some never to enter its doors again, others only coming to see "*the whole thing go to smash.*" Did it? Yes, *it did not*. The new man happened to be one who couldn't be feazed by such tactics, and in a couple of years he had built a Choir of seventy happy and consecrated young people to take the place of fifteen or twenty "*sore heads*," who, in the meantime, had organized, and finding they could accomplish nothing by their move, had their President visit the Choirmaster and offer to come back, provided they could come as they went, namely, in a body. The Choirmaster soon made it known that he was quite content to go along as he was unless the members desired to come individually as any other would come, and pledging hearty co-

operation with his plans and purposes. Of course, they had no such intention, desiring but to tear down, and through the wisdom of the Director, who was not afraid to handle a situation, the Church is doing a far better work than it was able to do with a clique of disturbers.

Of course, the Director must have the hearty support and co-operation of the Minister and the Music Committee. Frequently the Minister will take the side of the disturbing element, simply to square accounts with a Director whom he does not admire, and thus is the chief reason for the fight that necessarily will follow.

It seems a shame that a book of this kind must give a chapter to the consideration of such a subject, but I feel that it would not be complete without touching upon it. We can stop disturbances when we desire, simply by treating them as *wild beasts of the Church* and taming them by a firm and steady nerve, that shows them we do not in the least fear them, and that there is only one course for them to take—i. e., to slink back in the corner where they belong.



## CHAPTER X

# MUSICAL INSURANCE—THE JUNIOR CHOIR



## CHAPTER X

### MUSICAL INSURANCE—THE JUNIOR CHOIR

HE Junior Choir is a Church's great opportunity for the present as well as the future, and the wise Minister will give his utmost support to the organization and maintenance of such a project in his Church.

What Minister could not preach a better sermon Sunday morning if he had the gallery of his Church filled with one hundred and fifty girls and boys between the ages of six and sixteen? To many that would be more than his average Sunday morning congregation, but to the man having the hundred and fifty it would mean at least this many more, for either the father or mother of the youngsters would be there, proud to acknowledge his or her offspring as being a member of the Choir. Think of the opportunity for getting truth into these young minds Sunday after Sunday.

Any Church can have a Junior Choir, and it is not as difficult as it seems. Of course, it,

too, is largely a matter of leadership. Right at the start let me state that a Junior Choir rarely succeeds if the whole proposition is made the work of the Musical Director of the Church. The plan that is the most successful is to give him the supervision of the musical instruction, placing the organization and maintenance in the hands of some man, woman, or both.

In the Church which I am now serving there is a Junior Choir of one hundred and sixty members. The children are looked after and cared for by a man and his wife, who find joy in keeping a record of attendance, looking after deportment, visiting the sick, writing the absentees, and the scores of other things that continually present themselves. At seven o'clock on my rehearsal night I go to the Church and find my Choir awaiting me, and it is my business to instruct them for one hour. On Sunday morning they meet in some room other than that in which the service is held, and we have a grand processional with the Senior Choir (all vested), the latter taking their places in the Choir loft, the Juniors in both sides of the gallery, the Church auditorium being particularly

well adapted for such a seating arrangement. These children always sing one special number, sometimes more, and sometimes I arrange for a member or members to take the place of adults in providing special solos or duets. Many may not have one-tenth the ability of the adults, but their work will be doubly appreciated, for everybody loves to hear the kiddies sing. Folks come from far and near to see and hear this Choir, and visiting Ministers claim it is a most unusual and inspiring event to preach to a congregation with this number of children. Do they get restless? Surely, but they do not go to sleep—nor does the Minister. This particular Choir is divided into three sections, two on one side of the Church and one on the other, the older girls from twelve to sixteen years occupying space by themselves and supervised as to behavior. On the other side are the younger girls, supervised, and all the boys grouped together and supervised. The deportment as a rule is splendid, and if once in a while there is a little commotion, the supervisor of the section is able to take care of it without any excitement. What Minister is there who would not be willing to put up with

considerable commotion to have such an organization? On Communion Sunday every member of Junior and Senior Choirs partakes of the Elements and a more beautiful and impressive sight could hardy be imagined.

As the girls reach the age of sixteen, they naturally graduate into the younger section of the Senior Choir, and this not only provides an incentive for the young people, but assures the Church of splendidly trained singers in the future Senior Choir.

There is just one danger in the management of such a Choir, and this is that those in charge of it sometimes deal so closely with it that they begin to claim ownership, and instead of looking to the best interest of the Church, think only of their own interests. This may be shown by a refusal to co-operate with the Musical Director, the Pastor or the Music Committee. I am quite sure, however, that such dangers are the exception rather than the rule, and I have no fear concerning the ability of any Church to take care of such a situation if it should arise.

My experience has taught me that the best music to use is the type the children like best to

sing, and for that reason I am careful to select the not too difficult for the most part, yet slipping in something of a little heavier nature once in a while. It is all right to know what a Choir or a congregation *ought to have* in the way of music, but the fellow who gives them *what they want* will be the success. I, therefore, ascertain what the kiddies enjoy singing, and usually I find that this is just what the folks like to hear them sing, so I select that type and everybody is pleased.

The personality of all the Directors plays a large part in the success of such an undertaking. If folks love children, children will love them, and unless leaders truly throw themselves into the lives of the children, a Junior Choir cannot live and thrive.

What I have said with respect to the social activities of the Senior Choir should be emphasized in this work. The Choir of which I write could have engagements every week if it were possible to accept all of them. As it is, we give numerous concerts and visit many other Churches, exciting interest in them, and at the same time knitting our own membership more

closely together through the good fellowship that is engendered.

I recommend the Junior Choir idea to the serious consideration of every Minister and his Church, and I am confident any time and effort spent to "put it across" will be well spent, and the results will more than justify any expenditures of time, effort or money.

CHAPTER XI

CONSTRUCTING THE WORSHIP  
SERVICE



## CHAPTER XI

### CONSTRUCTING THE WORSHIP SERVICE

 AM surprised at the large number of Ministers who are satisfied with a "hit or miss" service. Certainly the best way to hit nothing is to aim at it, and from what I have observed and what I have been told, entirely too many have no idea as to what they want, *nor how to get it.*

I served one Church where the Pastor considered it a standing joke when I would go to Church on Sunday morning and ask for the title or theme of his sermon in order that I might select appropriate hymns, to state that he didn't know yet what it would be, but he'd probably get a sermon soon from the magazine he was reading. As would be presumed, he did not amount to much and soon was displaced.

Another experience was with a man who would leave his previous week's subjects and announcements on the Bulletin Board in front of the Church until Saturday. Think of six days wasted on what was to happen *last* Sunday and only one day to show what would

happen *next* Sunday. (Don't forget that last Sunday's announcements are dead news, but next Sunday's are live advertising.) I inferred from his tactics that he did not know until Friday or Saturday what his subjects would be, and I am quite sure he did not have a very definite program of work, hence it was not possible for me, as the Musical Director, to build very successfully.

How much better the plan which we work at the Church I am now serving, where three months ahead we had planned for the next Church festival, which happened to be the Lenten and Easter Season, and where each Monday night (rehearsal night) the Pastor hands me a slip containing his suggestion for the hymns to fit his plans, subject, of course, to change, if there should be any reason for such, in my judgment. Many times I have been asked by Directors my opinion as to who should select the hymns. I am very confident that a Minister should know what the text of the hymns should be, yet I feel there should be no hesitancy on the part of the Director to make suggestions relative to the music if there should seem to be a reason for

so doing; in fact, while every part of our program is planned, we often change in the midst of a service because of some turn in events that seems to make a change desirable.

After all, it is the unusual and unexpected that makes a service attractive, and while a plan and purpose are desirable, the same should be sufficiently elastic to permit of changes that will lend interest and helpfulness.

To illustrate, at my present Church we inject the Evangelistic note in each Sunday evening service. By so doing we have splendid results, adding members almost every week without the excitement of "special efforts." Although I have a selection for the organ scheduled for the close of each evening's service, I suppose I have not used it once in a dozen times, simply because the service takes a different turn and what I have scheduled would be very inappropriate. The same thing occurs with the scheduled hymn, and many times the service is closed without hymn or organ. The pride of neither the Minister nor Organist and Director is hurt, and the souls of the people are blessed because the appropriate thing is done and the spirit of the service maintained.

I feel the Director should be responsible for his Choir and special music, yet there should be the greatest freedom on the part of the Minister to request special numbers that will emphasize what he desires to do, never, however, without consulting the Director.

As I mentioned in another chapter, it is the easiest thing in the world to make things fit if the habit is once formed, and a service is so much more attractive and helpful if everything in it is built around a theme and there is perfect harmony between the music and the other parts of the service.

Did you ever try to plan a Communion Service around "Calvary?" Have you ever built on the themes "Redemption," "God's Care," "Loyalty," "Patriotism," "Consecration," "Work," "Heaven," "Joyfulness," "Peace," etc.? Wonderful services can be constructed when sermon, prayer, Scripture reading, organ, anthems, and special music unite in carrying out the theme.

Keep close to your Director, praying, planning and working together for the best results in the greatest opportunity ever given to man—*touching souls for God.*

CHAPTER XII

INTRODUCING NOVELTIES INTO A  
SERVICE



## CHAPTER XII

### INTRODUCING NOVELTIES INTO A SERVICE

HERE is always an attraction in something that comes unexpectedly, and many interesting features may be brought into a service by one who is ingenious, but care must be exercised, for it is very easy to overdo things through a desire to provide something new.

Then there is the tendency to work an idea to death once it has been found to be productive of interest. Novelties are only novel while they are new and become very tiresome when they are overworked. For instance, I recently heard of a Church that engaged a string quartet as an added attraction for a Sunday evening service. It was so well received that the Minister thought he had something that would attract the people and had his officials engage it permanently. As a novelty it was splendid, but the people have become sick of it and now stay away from the service when the quartet is advertised, complaining that it constantly re-

peats its old selections and rarely provides really worth-while music.

As I write this chapter a Ministers' magazine has come to hand, and I find in it an article, which I presume is written by a clergyman, on "The Function of Music in the Church." It is a very interesting article, and I find myself in accord with a very large part of what is written. I also am pleased that the author is in hearty accord with many of my points throughout the previous chapters. His arguments in favor of the use of the organ to introduce unusual effects are splendid, and I feel that this magnificent instrument can be made to accomplish wonderful things in a Worship Service if it is in the hands of one who knows God, and the organ. (Right here Chapter IV, relative to "Co-operation," could be advantageously reread, for the Organist and Minister should keep in constant touch with each other in order that the best results may be obtained.) Organists should be requested to learn the value of their soft stops, for through the use of them the most impressive work can be done. Goodness knows, we have enough blast and blare to satisfy everyone.

A feature stressed in the article mentioned, and which I have used with great success, is "a soft interlude at the beginning of the pastoral prayer." As the Minister says, "Let us bow our heads in prayer," there is a moment of silence, and the organist plays very softly a few measures of an appropriate hymn or improvisation, provided he can do the latter well. Another such opportunity is the use of soft music after the benediction while all heads are bowed.

The Communion Service is one in which the organ can be made to do the most wonderful things. Through it, the listeners can be shown the complete sacrifice of our Lord, with a closing consecration service, and not a word need be spoken, for this magnificent instrument can be made to play on hearts by the use of proper hymns and proper stops, and few indeed are those who are not impressed under these conditions.

It is valuable, too, in a service where decisions are being solicited. I have played in services of this nature when the Minister has used every argument possible without success until he has turned and asked for "Almost Per-

suaded" with the organ only, and often there has been an immediate response, at times as high as a dozen making decisions.

Many times in the hymns we will have the congregation remain silent while the organ peals out a verse. Then, too, we will keep the organ silent and permit the congregation to sing without accompaniment.

At times the Choir can, with good effect, sing a devotional anthem at the very close of a service after even the benediction has been given.

A very effective novelty, too, has been to have a good soloist sing an appropriate Gospel song right in the middle of a sermon.

Recently a very impressive novelty was introduced in the Church with which I am connected. It was the morning of the day of the Every Member Canvass and the officials were to go out by twos in the afternoon to visit every member of the Church. After the sermon the Pastor asked each official who was to take part in the canvass to step in front of the pulpit, then he asked all the members of the surpliced Choir to step out of the Choir loft and stand back of the officials.

After explaining the purpose of the canvass

to be made in the afternoon, he called attention to those in front of him who were giving so freely and fully of their time for the work of the Church. He then asked that pledge cards be distributed to both the officials and the singers in order that the congregation might see the willingness of those who gave of their time and service to give as willingly of their talents, and the group signed their pledges for the new fiscal year. A consecration prayer was then made and the service closed without further music or benediction. Needless to say, the effect was marvelous and the pledges were not only more in number, but greater in amount, than any year in the history of the Church. Remember, this would not have been half so successful if it had been "worked up," but its spontaneity made it very effective.

Novelties are simply taking advantage of conditions and situations. None of these suggestions could be worked successfully Sunday after Sunday, but there are times when they might be worked with just as good results.

I am quite confident, too, that there are many splendid things that I have not mentioned, which would be productive of great

good. Anything that will help is legitimate and should be used. Let the Minister and his Organist and Choirmaster confer, and between them hundreds of novelties that will be very attractive can be worked out. In bringing novelties from the outside, make it a point to ascertain what will be used. Recently a cellist spoiled an entire service by playing an actual jig following a very wonderful prayer. The string quartet mentioned in this chapter, following a suggestion of the Pastor for something "peppy," responded with a medley of "popular" tunes, and the whole spirit of Worship was killed. Do we want "Pep" or "Power?"

CHAPTER XIII  
IT PAYS TO ADVERTISE



## CHAPTER XIII

### IT PAYS TO ADVERTISE



HE Codfish lays a million eggs,  
While the helpful hen lays one;  
But the Codfish does not cackle  
To inform us what she's done.

And so we scorn the Codfish coy,  
While the helpful hen we prize;  
Which indicates to thoughtful minds  
*That it pays to advertise!*

—SELECTED.

The attractive power of music is universally recognized, and I have no doubt that the average congregation would prefer music to preaching, yet there is a place for both, and it will be a sad day when the pulpit loses its power; nevertheless, if music does have the power to attract, why not make use of your programs through the daily papers and whatever other advertising mediums you use.

Do you have a weekly or monthly Church paper? How much space do you give to your music? The more space you give, if it is at-

tractively described, the more people you will have at the services.

Many newspapers run a music page and gladly print programs, and even news items, if they are attractively written, but a Church should not stop with the free advertising it can obtain, but should regularly use the advertising columns with the best "copy" that can be prepared. Don't *buy* "copy" prepared for some other Church, but *make* "copy" for your Church. Put ideas into it that will make it characteristic. For instance, I know a Church that has a beautiful set of Tower Chimes, and the thing this Church is stressing is "Worship." Therefore, the slogan which appears in all its advertising which is run each Saturday in the paid columns of the daily press is "Follow the Chimes for Real Worship." No matter what else is run, this slogan appears, and it is well known that this Church attracts more visitors than any Church in the city. It never makes a big "splurge" with its advertising, but by regular space and consistent "copy," and then backing up its advertising by a real "worship" service, is having great success.

I fear there are more Churches "busting"

their music than "boosting" it. It may be a greater diversion to treat it that way, but I am quite sure it is not nearly so productive of good results, and I plead for the Ministers to give it a chance in their advertising appropriation.

In the past two years I have provided nearly one hundred and fifty different "guest" soloists in the two hundred and eight Sunday services (two a day). As far as I can determine now, only about ten per cent. of them received any money, and these only about enough to pay their expenses. How did I do it? By the advertising I was able to give them due to this Church's liberal advertising policy. These soloists knew that we were putting on the best musical program in the city and to sing for us was worth much to them, for we told the whole city about them through the daily papers. The best part of it is that many have come back again and again, and some through our publicity have gone to other Churches for regular positions.

If your music is good tell folks about it; if it isn't, make it good enough to brag about.

In the telling remember there are four principles involved, and successful copy has these

four points, even though they may be camouflaged. They are:

1. *Catching Attention.* This may be done by illustration, by type set-up, by unusual phrases, and by use of white space.
2. *Creating Interest.* Possibly this is more difficult, for the appeal must be so great that the interest may be held, after the attention is caught. This may be done by word pictures that play upon the imagination.
3. *Arousing Desire.* This is a very important point, for unless you can make your reader want what you have to offer, there is little reason for getting his attention and interest. Here, too, is where the imagination is valuable and right words and phrases most necessary.
4. *Forcing Action.* The consent of the will is the final point involved, and if you can bring your reader to the place where he says, "I'm going to —— Church tomorrow" you are successful, for you have sold your reader precisely as the salesman has done when the customer has "signed on the dotted line."

Right here, let me say that the Minister who builds his sermons with these four principles in mind will be surprised at the manner in which they are received. After all, aren't you trying to "sell" Jesus Christ to the hundreds who come to listen each week? Are they "signing on the dotted line?"

Music can be made to catch attention—to create interest—to arouse desire, and to force action. *Use it.*



## CHAPTER XIV

# THE VALUE OF SPECIAL DAYS



## CHAPTER XIV

### THE VALUE OF SPECIAL DAYS

HE Treasurer of one of the important railway companies is also Superintendent of a very prosperous Sunday School in one of the cities, and in talking with one of his assistants in the Sunday School work, the assistant made mention to me of the great success of the Sunday School, adding, "Mr. Blank puts into this School the same common sense methods that raised him from an errand boy to his present position. He takes advantage of every opportunity and the people never know what special day is coming along." To my mind, this is just the difference between the Church which is a success and one that is a failure. The Church with officers who will use the same sensible methods and energy that they put in their business is fairly sure of being successful, while the one that is unfortunate enough to be managed by those who refuse to adopt business methods is likely to find itself considered a failure.

I feel Special Days are highly important to any Church; in fact, just as important as "special sales" days are to the up-to-date merchant, who finds them to be an excellent means of moving his stocks. My reasons in favor of these Special Days are about as follows:

I. *For the Church's Sake.* It is so easy for a Church to get in a rut. I have seen some in which I could tell Sunday after Sunday just what was going to happen, and when. It is no wonder that the average attendance in these congregations rarely went above forty per cent. of the enrollment. The Minister who is no more up-to-date should either be *fired with enthusiasm* or just plain *fired, with thanks*. I would not stop with the Special Days that it would be almost criminal to neglect, namely, Christmas, Easter, Children's Day, and Rally Day, but I'd have the calendar so full of Special Days that there would not be any commonplace days left. I'd make these celebrations so attractive that the members would not dare to stay away for fear of missing something. Every Special Day would be planned weeks in advance, and the arrangements would be in charge of a different committee each

time, and there would be special music, special addresses, special advertising, and *special offerings to pay the bills*, for people will gladly pay for worth-while things.

II. *The Advertising Value.* It will be a great day when the Churches realize the value of printer's ink. Special Days give an opportunity to keep the Church in the limelight. Publicity is wonderful for the health of the Church. Then, too, like the experience of the merchant, if the customer likes what he gets on the Special Day, probably he will return for some of your regular sales, and possibly become a steady customer if you treat him right.

III. *The Joy of Doing Something.* Some people and some Churches are content to just exist, but O, how uninteresting such a life must be. Special Days give an opportunity for doing something and getting somewhere. To my mind it is a wonderful sensation to feel that you are really accomplishing worth-while things. A few days ago I heard of a large Church in an Eastern city that had a history of nearly one hundred and fifty years, and in that time not one Minister, Missionary or full-

time Christian Worker had gone out from it. On the other hand, in the mountains of Tennessee there is a little Church that has never reached a membership of fifty, yet in twenty-five years this Church has sent out twelve Ministers, Missionaries and full-time Christian Workers. I don't know what Special Days were observed in this Church, but I think I am safe in saying that every Sunday was a Decision Day rather than a mechanically worked-up affair once a year, and I wouldn't be surprised if there was some feeling of satisfaction over work well done.

A feature of all Special Days will be the music that is provided, and so much good material is available that it seems unnecessary to do more than suggest that these days be used to the limit. The type of music to be used will be governed altogether by the ability of those who are to render it. I feel that a Director should remember that his congregations are made up of folks of varied tastes, therefore it is his business to use varied styles in order to satisfy these tastes. Possibly he himself is a foe to melody, yet his congregation may be made up largely of those who understand and

appreciate nothing but a flowing melody. I should try to educate the people to appreciate the splendid harmonies, but I should be very diplomatic about it, providing to a large degree the things they are able to understand and appreciate.

In a certain city, Mother's Day is a time when more men are in Church than on any other day in the year. It is a city-wide observance and each secret society is designated to some Church for the evening service. What a wonderful opportunity this presents to the Ministers and their Choir Directors for program building. The Church that simply entertains these men will no doubt be held responsible in the day of judgment for the neglected opportunity. Happily, some are making the best of this time when men's hearts are mellow and truth can be driven deep.

Mr. Minister, think on these things.



CHAPTER XV  
IDEAL CHURCH SCHOOL MUSIC



## CHAPTER XV

### IDEAL CHURCH SCHOOL MUSIC



GREAT many questions are being asked by Ministers and Superintendents as to the type of music for the Church School. Many claim that they were caught on the wave of the propaganda put out by self-styled "experts," for nothing but the Church Hymns, and that it has killed their school singing. Others complain that they yielded to the demand for pageants, and while these interested the few who took part for a time, the novelty has worn off, and now the word "pageant" is nauseating to their people.

My personal opinion is that the school must recognize that people, particularly the young, love to sing and the singing Church or Church School is the one which will attract the people.

With proper respect for the "experts," a diet of nothing but Church Hymns will kill a school. A child goes to the public school and has five days when he enjoys bright and cheerful songs, and those children that are red-blooded soon

note the doleful and colorless music that is being stressed in many of our schools. I hear the young people complaining and I find many Ministers who admit that either they have had to make a change in the type of music or they are about to do so.

Let us use the Church Hymns (there are times when nothing else would be appropriate), but let us not try to use them exclusively, unless we are anxious for the children to go to some school where they are wise enough to think of the children and young people, rather than themselves.

In a Ministers' meeting not long ago, a clergyman stood and remarked that the greatest attraction in his school was the services for the various festival occasions. He said the three or four Sundays previous to the occasions were the best attended of any during the whole year, that they always selected bright music and on the occasion when the services were given, hundreds of visitors would be present and programs of lasting benefit were the result. I knew his school and could vouch for its power in the community.

At the same meeting *Dr. Blank* arose and

took an opposite view, decrying the service idea as trash, and the time required for rehearsals as a waste. But I also know his school, and for the past years they have been trying to get him to resign because every part of the work is "going to the dogs" according to one of his members.

At a County Church School Convention some time ago, a speaker who was a state worker, expressed the feeling that the Church School was years behind the public school and could profit by much that it does.

I wonder how your Church School Music compares with that of the public school in your city or town. Are you attracting people, especially young people to whom you must look for the future church, by the greatest power of attraction known to the church—*its Music?*

First let me impress upon you that I make a distinction between music and Church School music. Bear in mind that it is the ideal Church School Music that we are considering. In all probability what I might consider ideal music for many purposes would be far from my ideal as music for the Church School.

Mr. Webster defines "ideal" as "a mental

conception regarded as a standard of perfection; a model of excellence, beauty, etc." Hence our task is to find, if possible, this "standard of perfection" or the "model of excellence" in Church School music, and I want to say with all the emphasis that I can command that I believe this to be the music that will lead the scholar to Jesus Christ and growth in the grace of the Christian faith. I believe this to be the supreme test, and it is my firm conviction that if we would govern the selection of our music with this thought in mind, rather than quibbling over whether this or that style of music should or should not be used, it would be to the distinct advantage of our schools, and would be manifest by more efficient work and greater consecration on the part of the scholars.

I insist that music of itself is not good or bad, and that Satan is making use of much of it that he has no right to, much of which is deserving of better associations and uses.

I am a musician and have a passion for the highest type of music, with its intricate harmony and modulations. I have a friend who has no time for a song unless it has, as he ex-

presses it, "a swing to it." A very good friend in the office the other day said if she had her way nothing but the grand old hymns of the Church should be used, while another lady, who has been most successful as Superintendent of a large Junior Department, said she had absolutely no use for Church hymns in the work of her department, and was, after carefully trying them out, constrained to eliminate them entirely. So there you are. If I used my style of music not one in twenty would be interested, attracted or helped, because it would be so far beyond their appreciation and understanding. If my first friend had his way the schools would swing until they were so disgusted they would want to "swing" him. If my second friend should attempt to give her school nothing but Church hymns she would soon find it dying of dry rot (and I could tell interesting instances illustrating this fact, if I had the space). If the Junior Superintendent carries out her plan she will miss some wonderful opportunities for clinching truths and impressing lessons. Why can we not see the ideal way is to make use of all these styles of songs? If we become really interested and begin to

look around we shall soon see that there is an abundance of excellent material, with variety of style to interest and help each and every taste and preference.

Perhaps you have heard the story of the man who was taking a photograph. He got the camera set perfectly, and everything was in readiness and he grabbed the bulb and pressed it, when a little fellow who was standing near said: "Mister, you'd better take the cap off the lens." I somehow feel that we are, after all, in pretty good shape as regards music for the Church School if some of these leaders will only take off the cap of prejudice, pride and preconceived notions regarding certain kinds, styles and classes of music.

Let us make our test, not by the fact that the composer has been dead a hundred years or more, or that the poems have the O. K. of the highbrows, but rather let us make sure that the sentiment is such that it will make an impression for good on the hearts and minds of the scholars and that the music properly emphasizes the sentiment of the words.

Well, how is the ideal to be attained?

First—Select your leader. Don't take any-

thing that turns up just because it has a voice and knows the difference between a head and chest tone, and can properly place each. It is nice to have these, but of far more importance is the heart-tone. Be sure your chorister knows Jesus Christ well, and impress upon him the dignity of his office. Let him know from the beginning that there is a vast difference between leading Church School scholars to worshipful singing and conducting a circus or an act of vaudeville. Some leaders cannot seem to realize this.

Second—*Select* your music committee. The tendency, of course, is to do this appointing in the quickest possible manner with as little time consumed as is necessary. Susie Smith goes on because she plays at the piano in the School. John Jones goes on because his great-grandfather led a band and he might be slighted if his musical ability is not recognized. You know how it is done, and it is far from ideal. Let the committee be selected with great care from among thoughtful, unprejudiced people with a vision. They must be leaders in one of the most important phases of Church School work. Dr. Frank A. Smith, of Elizabeth, N. J., at the

Somerset County Sunday School Convention, defined a successful leader as "one with ability to see or perceive what others do not." To provide the ideal music a music committee must see a good many things that the average member of the school does not.

As I am studying this matter I have a vision of some real school of the future where they have a real music committee which has selected a real well-balanced song book and appointed a real leader of music. In my mind's eye I see a class of real boys with a real teacher who has a real message for them. The lesson has been helpful and impressive and the chorister has studied it. His selection of the song following is planned to clinch the truth of the lesson, and he interprets it with the prayer that the Spirit of God may reach some heart through its use. I see four real boys, first in serious contemplation, then real determination, and after the session I hear one saying something like this: "Mr. Brown, we have been thinking this matter over and have decided that we need Jesus Christ. By the help of God we are determined to acknowledge and live for Him to the best of our ability. Your lesson today gave us a

new view of things—and we just simply could not get away from that song following."

I don't care whether that music was ragtime, grand opera, comic opera or church hymn—it was my ideal of Church School Music, for it helped win a soul to Jesus Christ, and I pray God this ideal may soon be attained.



CHAPTER XVI  
ENTHUSIASM



## CHAPTER XVI

### ENTHUSIASM

T MAY seem strange for me to make enthusiasm my closing argument. Possibly I would not have thought of doing so but for the conversation with a young woman the morning after she had visited a certain church for the first time. She said, "The thing that impressed me was the enthusiasm of the folks. When I walked into the church I found a spirit of enthusiasm I had not seen for a long time. The choir impressed me that they were really delighted to have me with them and, in fact, I was invited by a dozen to come to their next rehearsal. Not a thing dragged in the whole service, even the Minister's sermon making me feel as though there was something I had been missing and ought to enjoy. No coaxing will be necessary to get me to go back to that church."

I wonder if we are half enthusiastic enough? If we are thoroughly sold to the idea that the church is the greatest institution provided by

God, why are we not so enthusiastic that folk will want to come and see what it is all about?

I remember several years ago I was visited by a business man from Dallas, Texas. In one hour he pumped me so full of Dallas, Texas, that I thought it must be the most wonderful place in the world. I then and there laid my plans to visit Dallas, Texas, at my very first opportunity. This came within a few months, and I am frank to say I never heard a recital of such wonderful things as I heard concerning Dallas, Texas, the two or three days that I remained there. This is perfectly legitimate and I would that we could get just as enthusiastic concerning the things with which we are connected.

Mr. Minister, get enthusiastic and then inspire the enthusiasm of your members concerning your church, your Church School, your Music, your Musicians, your Organ, your Organist, your Prayer Service, your Young People's Societies, your Sexton and finally yourself.

You are in a great work, called of God to lead a people to the heights of a religious experience. What "joy it should inspire within

you and how you should strive to make others feel as you do concerning it." Enthusiasm is "joy let loose" and, like smallpox, is "catching," in fact, no one is immune.

Of greatest value is your Music and Musicians, therefore, get enthusiastic concerning them, and after you have determined what you desire to accomplish, select the right type of leadership, co-operate and appreciate, use what is best suited to your needs, construct your services, taking advantage of all legitimate methods, advertise judiciously and courageously, and then nothing but success can possibly result.

That God may wonderfully bless you is the prayer of one who, while "looking at things from the other side of the fence" has the greatest love and respect for the men in the Ministry. Take your musicians into your confidence, for each needs the other and only by working hand in hand can the greatest good be accomplished, but through enthusiastic co-operation and the power of God, all things are possible.

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